

CD 2008--20

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON



WHERE GREAT MINDS MEET GREAT MUSIC

Monday, February 11, 2008  
7:30 pm. Walter Hall

Chamber Music Series  
presents

## **An Evening of Chamber Music**

Erika Raum, violin  
Teng Li, viola  
David Hetherington, cello  
Lydia Wong, piano

### PROGRAM

#### **Piano Quartet in G minor, K. 478**

Allegro  
Andante  
Rondo

Wolfgang A. Mozart

#### **Four Degrees of Freedom**

Kelly-Marie Murphy

### INTERMISSION

#### **Piano Quartet in E-flat**

Sostenuto assai – Allegro ma non troppo  
Scherzo. Molto vivace  
Andante cantabile  
Finale - Vivace

Robert Schumann

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## Program Notes

### Piano Quartet in G minor, K.478

WOLFGANG AMADEUS MOZART (1756-1791)

Mozart spent the last decade of his short life working in the musically sophisticated city of Vienna. Here he hoped to succeed as a freelance composer, aiming to balance the needs of the marketplace with his own inward needs as a musician. For a while, he was hugely popular – a fashionable composer from whom the public was eager to purchase the latest music. At the peak of his success, Mozart's friend, the Viennese music publisher Franz Anton Hoffmeister, commissioned three piano quartets. The medium of piano quartet was then new to Vienna. But both Hoffmeister, a composer himself, and Mozart knew of the piano quartets that the German composer Johann Schobert had written in Paris 20 years earlier. By adding a viola to the popular Viennese medium of piano trio, Hoffmeister felt he could find a ready market for a new and original form of domestic music making. Mozart was to be the composer to help him in this enterprise. Mozart, after all, was a renowned pianist in Vienna and a violinist of considerable skill. Now he was about to introduce the viola, his own instrument of choice when playing chamber music, to the piano trio – a medium already favoured by middle- and upper-class families, with both time and money on their hands.

The G minor Piano Quartet, K.478, was the first to be offered to Viennese music lovers. A commentator in a fashionable Weimar journal tells the story of its reception:

*"And now a few words about a bizarre phenomenon which Mozart's celebrity brought about. A little while ago, there appeared a single Quadro (for piano, violin, viola and cello) which is very intricate, requiring the greatest precision in all four parts. . . The rumour was that Mozart has written a very special new quartet and such-a-such a princess or countess possesses and plays it. . . This is what happened innumerable times last winter. As soon as I arrived at some place or another, and was taken to a concert, some young lady or pretentious*

*middle-class demoiselle, or some other pert dilettante would bring out this printed quartet during the noisy party and fancy that it would be enjoyed. It could not please . . . What a difference when this much discussed work of art is performed in a quiet room by four skilled musicians who have studied it well."* (Journal des Luxus und der Moden, June 1788)

The report gives both the key to Mozart's success with the public and more than a hint of the pitfalls that lay ahead for him. Fashionable Vienna played chamber music for its own enjoyment, often at sight. It preferred galant music – in other words, polite, charming music that didn't make too many demands on its players. In his G minor Piano Quartet, Mozart was attempting a juggling act. Despite his assurance that he designed his music to please both learned and musically naive musicians (a claim he had already made to his father six years earlier), poor sales led Hoffmeister to withdraw from the venture. "Write more popularly, or else I can neither print nor pay for any more of your music," he said. Hoffmeister abandoned his initial plan of printing three piano quartets by Mozart and sold the engraved parts of the E flat Quartet that Mozart wrote shortly afterwards to another Viennese publisher. Mozart never composed the third piano quartet.

Still, the two piano quartets that he did write are now recognised as works of genius, clearly written from inner need as much as from outer pressure. They did find a ready audience elsewhere in Germany. The opening movement of the G minor shares the disquiet and unease of Mozart's two other masterpieces in the same key – the G minor Symphony (No. 40) and the G minor String Quintet. The slow movement, however, does not share the foreboding of these pieces; it is a peaceful idyll in the major key. The finale continues the bright and positive mood, but still gives food for thought. Its cheerful main theme appears three times – at the beginning, middle and end. In-between, we have three more themes, twice repeated, with an extra one thrown in for good measure the second time round, and much development, often in the manner of a

miniature piano concerto.

#### **Four Degrees of Freedom (1995)**

KELLY-MARIE MURPHY (b.1964)

Ottawa-based composer Kelly-Marie Murphy wrote *Four Degrees of Freedom* in the Spring of 1995. It was commissioned by the Millennium Chamber Music Society through a grant from the Canada Council and given its first performance by Martin Beaver, Scott St. John, Shauna Rolston, and Rena Sharon in September of that year. Three years later it won the Maryland Composer's Competition.

Kelly-Marie Murphy writes:

"The title refers to the principles of motion that the natural world displays. The degrees of freedom are the number of ways a particular part of nature can express its energy of motion, and is usually dependent on its interaction with other elements. Even though a part of nature may appear bound to follow some path, or even motionless, it can still have internal degrees of freedom.

"Our own lives reflect this in many ways. We are held physically to the earth by gravity and consciously to our society by duty, responsibility, belief and law. Even though it appears that the dimensions of our personal freedom diminish with each constraint placed upon us, we are still able, if we choose, to explore our internal degrees of freedom. Mohandas Gandhi, Nelson Mandela, and Aung San Suu Kyi have remarked that, although imprisoned, they never felt completely without liberty because they were always free to think.

"From this inspiration comes seven minutes of music. The piece opens with short solos where each player tests the boundaries of their musical space - sometimes violently, sometimes with reserve. The thematic material moves, spins, and pulsates, but is kept in place by firmly accented chords and an ostinato which is clock-like. There are moments when the illusion of freedom is entirely convincing; where tempo, metre, even harmonic language, evaporate as the performers exercise their freedom. Other moments, they remain fused together as if, somehow, a united effort will allow them to break through the musical space. Although

the musicians are obligated to follow the notes, the performing directions and the longstanding traditions of the craft, each has an internal degree of freedom that allows every performance to be unique. To quote Margaret Atwood: 'There is only one everything.'"

#### **Piano Quartet in E flat, Op. 47**

ROBERT SCHUMANN (1810-1856)

Robert Schumann's year of chamber music was 1842. It followed the years leading up to 1839 when he wrote chiefly piano music, 1840, his year for song and 1841 when he produced his first symphonies. And what an extraordinarily productive year it turned out to be. After feverishly studying the great string quartets of the past, Schumann completed three of his own. He followed these with the great Piano Quintet, Op. 44, taking just five days for the sketches and two weeks for the score. A month later, also after five days of sketches, Schumann completed the Piano Quartet, Op. 47. Before the year's end, he also completed a piano trio, giving it his favoured title of *Fantasiestücke*, Op. 88.

Both the Quintet and the Quartet are in the key of E flat. While the Piano Quintet had no precedent, the Piano Quartet followed the two by Mozart and one by Beethoven (which is a transcription of the Quintet for Piano and Winds, Op. 16). Schumann first explored these works in 1828, while he was ostensibly pursuing law studies at the University of Leipzig. He formed his own piano quartet for reading through a number of piano quartets and trios, often with an audience of musicians present to share in the discovery. Although he had not yet taken formal composition lessons, he immediately began to compose a piano quartet of his own, in C minor, taking the music of Schubert, who had just died, as inspiration. The four musicians workshopped the piece over the succeeding weeks, but Schumann eventually decided to revise it as a symphony. The surviving manuscript score contains numerous indications for the intended instrumentation, but it remains as a piano quartet, now catalogued as WoO 32 and published in 1979.

Schumann's E flat Piano Quartet was written some 14 years later and is more related to his own Piano Quintet than to

the earlier work, or to the piano quartets of Mozart and Beethoven. Both the Piano Quartet and Quintet put the piano front and centre in the texture, as in a miniature piano concerto. Because of its reduced forces, the Quartet, however, has a more intimate scale than the Quintet. The first movement opens with a foreshadowing of the terse main theme that is to propel the movement energetically forward. The rising second theme gives an opportunity for Schumann to employ his new-found interest in counterpoint. Development and recapitulation are skilfully woven together in this classically-constructed movement. Although the dashing passagework of the Scherzo has something of a Mendelssohn-like lightness and buoyancy, a gathering cloud seems to hang over its minor-key activity.

The slow movement is the emotional high point of the quartet. It opens with a gloriously soaring cello theme, by way of tribute to the

cello-playing Count Marvi Wielhorsky, who commissioned the music and who gave the first performance along with Ferdinand David (violin), Niels Gade (viola) and Clara Schumann. Brahms paid tribute to the eloquence of Schumann's writing by modeling the slow movements of his own C minor Piano Quartet and B flat Piano Concerto on this opening. Extra resonance is provided in this movement when the cellist tunes down the lowest string to B flat, the home key of the movement. (The time taken to do so also allows the viola to take over the restatement of the heart-warming melody). The finale bursts onto the conclusion of the slow movement, exuberantly unleashing melody upon melody, contrapuntally working them through with a glee that few who have tackled the art of counterpoint have brought to their hard-won results.

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*Comments welcomed: khnotes@sympatico.ca*

## Biographies

Known for her "engaging sensitivity and a gorgeously full tone," [THE STRAD], Canadian violinist **Erika Raum** continues developing a following here in her native country and internationally. Playing professionally since the age of twelve, Ms. Raum quickly rose through the ranks by taking first place at the 1992 Joseph Szigeti International Violin Competition in Budapest as well as the award for best interpretation of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Sweden, Austria, Germany, England, Italy and France. She has appeared as guest artist with such orchestras as the Budapest Radio Orchestra, the Szombathely Symphony Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra.

A distinguished musician abroad, Erika also performs frequently throughout her homeland with orchestral appearances in cities such as Toronto, Calgary, Vancouver, Ottawa, Victoria, Halifax, and Edmonton. Both a recitalist and chamber musician, some of her recent international highlights include the Festival Pablo Casals in Prades France, Beethoven Festival in Warsaw, the BargeMusic Festival in New York, Seattle Chamber Music Festival and past invitation include

the Budapest Spring Festival, Szombathely Festival in Hungary, Carnegie Hall as well as the Caramoor and Prussia Cove festivals. Last summer saw her perform at the Festival Pablo Casals and at the Chamber Festival in Perpignan, France. Her performances are often heard on an array of radio networks like CBC across Canada and the NPR in the USA.

As a recording artist, Erika joined internationally renowned pianist Anton Kuerti in releasing the world premiere recording of Carl Czerny's piano and violin works. Recorded on this country's most active label, Musica Viva of CBC Records, this premiere recording highlights the masterfully composed, powerfully expressive works by the precocious composer during his teen years. Her most recent release for the Arktos label consisted of the Brahms Horn Trio and another recording premiere: Pantheon by the esteemed composer (and mother!) Elizabeth Raum. With pianist Lydia Wong, they have just recorded the complete violin and piano works of Krystof Penderecki.

In 1993, Elizabeth Raum wrote her a violin concerto entitled "Faces of Woman." The work was commissioned by the Regina Symphony Orchestra and broadcast nationally by the CBC. Erika's sister, Jessica Raum,

produced and directed the award winning documentary "Like Mother, Like Daughter" which recorded the event.

Erika is a graduate of the University of Toronto where she studied with the late Professor Lorand Fenyes and was awarded the prestigious Eaton Scholarship upon her graduation. She is also a recipient of The Canada Council for the Arts - Career Development Grant. Ms. Raum is currently on the faculties of the Glenn Gould School at The Royal Conservatory of Music, Toronto and the University of Toronto. She continues her presence on the summer faculty of The Banff Centre for the Arts and has been a guest teacher at the Orford Arts Centre this summer.

Principal Violist of the Toronto Symphony, **Teng Li** is the recipient of numerous awards, including First Prize at both the Johansen International and the Holland-America Music Society competitions, and Second Prize at the Primrose International Viola and Irving M. Klein International String competitions. She recently gave concerto performances with both the Toronto Symphony and the Canadian Sinfonietta, as well as her Toronto recital debut at the Canadian Broadcasting Corporation's Glenn Gould Studio, a performance that was also broadcast on the CBC. Chicago's WFMT Radio also broadcast her performance on Chicago's Dame Myra Hess concert series, on its "Live from Studio 1" program. She has appeared with the National Chamber Orchestra and the Santa Rosa Symphony, and was presented in recital for the French Embassy in Beijing.

An accomplished chamber musician, Ms. Li is a member of Chamber Music Society Two of Lincoln Center, and has been a participant at the Marlboro Music Festival, the Santa Fe Chamber Music Festival, and the Music from Angel Fire festival. She recently performed at Germany's Moritzburg Chamber Music Festival, and appeared in a chamber music performance at New York's 92nd Street Y (with the Guarneri Quartet). She also recently played in the orchestra for the Shanghai Opera and is a member of Trio Morisot (with Astral flutist Jasmine Choi and Astral harpist Bridget Kibbey).

Ms. Li began playing the violin in her native China when she was five years old. At twelve she transferred her attention to the

viola. She entered the Central Conservatory in Beijing in 1992, and by the age of sixteen was accepted to study at The Curtis Institute of Music, where she graduated in 2005. In the fall of 2006 Ms. Li joined the music faculty of the University of Toronto.

A native of St. Catharines, Ontario, **David Hetherington** is currently the Toronto Symphony Orchestra's Assistant Principal Cellist. He received his musical training at the Royal Conservatory of Music and the University of Toronto, and furthered his studies in New York, Italy and Germany with Claus Adam, André Navarra and Paul Tortelier.

A member of the TSO since 1970, Mr. Hetherington also teaches cello and chamber music at the Royal Conservatory of Music and the University of Toronto. He coaches the cello sections of the Toronto Symphony Youth Orchestra and the National Youth Orchestra of Canada, and is Music Director of the Inter-Provincial Music Camp near Parry Sound, Ontario.

As a soloist, Mr. Hetherington has performed with the Toronto Symphony Orchestra, the Saskatoon Symphony Orchestra, the Niagara Symphony and the Symphony Orchestra of Canada. As a chamber musician, he has toured Canada, the United States, Mexico and Europe, and has performed at the Ottawa, Elora and Kincardine Music Festivals.

Mr. Hetherington is a founding member of the Amici Chamber Ensemble, which presents an annual series of concerts at the Glenn Gould Studio in Toronto. He is also a founding member of the string quartet Accordes, which performs regularly for New Music Concerts and other contemporary music organizations. In 2001, the Canadian Music Centre, through Centrediscs, released Accordes' recording of Harry Somers' String Quartets, for which it received a Juno Award nomination.

Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs with whom he made the Canadian premiere recording of Talivaldis Kenins' prize-winning cello sonata. In addition, he has recorded ten discs with Amici for Summit Records, Naxos and CBC records. His cello was made in 1695 by Giovanni Grancino.

One of Canada's most sought after collaborative pianists, acclaimed for her 'vivacious playing' (Daily Telegraph) and 'sparkling clarity' (The Strad) **Lydia Wong** appears regularly with the world's pre-eminent performers. Venues across the globe from Carnegie Recital Hall in New York City to London's Wigmore Hall have featured her expertise in partnership with such artists as Edgar Mayer, Lorand Fenyves, Patrick Gallois, Michel Lethiec, Yuri Bashmet, Nobuko Imai, Arto Noras, Erika Raum, Shauna Rolston, and Scott St. John.

Following her successful Banff Centre collaboration with Krzystof Penderecki on the North American premiere of his Sextet, Ms. Wong has enjoyed a particular association with the composer. She was invited to perform the Sextet and other works at the Festival Casals in Puerto Rico and at the "Making Music" series in New York City by Carnegie Hall. In 2003, with violinist

Erika Raum, she gave the North American premiere of Penderecki's Violin Sonata No.2 in Toronto; she also performed at Maestro Penderecki's 70th birthday celebration in Warsaw, Poland and served as a member of the jury for the Seventh Annual International Contemporary Chamber Music Competition in Krakow, Poland.

Active in New Music, Ms. Wong has appeared as soloist and is a regular member with the Esprit Orchestra. She can be heard on CentreDiscs, Naxos, Marquis Classics, Phoenix Records and has performed for networks in North America, Africa and Europe besides broadcasting regularly for the CBC.

A graduate of the University of Toronto and the Guildhall School of Music and Drama, Ms. Wong currently teaches at the University of Toronto. This summer, she will be artistic co-ordinator of the Collaborative Piano Internship program at the Banff Centre where she has been on Faculty since 1993.

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The St. Lawrence String Quartet is at present the only chamber group currently engaged by the Faculty of Music as regular visiting artists. We are determined to retain our association with this quartet and secure additional arrangements with one more string ensemble, a piano chamber group (like the Gryphon Trio), one wind quintet, and a brass group. *To learn more about how your financial support can help make this academic priority a reality, please contact Heather McMartin at 416-946-3145.*

### Turtle Island String Quartet Master Class

March 25, 10 am - noon. Walter Hall



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